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# PANTERA

## THE GREAT SOUTHERN TRENDKILL



PARENTAL  
**ADVISORY**  
EXPLICIT LYRICS



# THE GREAT SOUTHERN TRENDKILL

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

\*All gtrs. tuned down approx. 1½ steps:

⑥ = C♯ ③ = E  
⑤ = F♯ ② = G♯  
④ = B ① = C♯

**Fast: Tempo I (♩ = 224)**

*Intro:*

N.C.(E5)

(Scream) Blah!

**\*\*Gtr. 1 (w/heavy dist.)**  
Rhy. Fig. 1 end Rhy Fig. 1

*f*  
P.M.

**TAB**

\*Pitch falls somewhere between 1 & 1½ steps down.

\*\*Slide left hand finger up and down ⑥ st. w/light pressure, not enough to fret, producing artificial harmonics.

**TAB**

Half-time: Tempo II (♩ = 112)

F5 E5 G F5 F#5 G F5 F#5

1. It's

Blah!

Riff A

Verses 1 & 2:  
w/Riff A (Gtr. 1) 4 times

G F5 F#5 G F5 F#5

wear - ing on — my mind. — I'm speak - ing all — my doubts a - loud. — You

2. See additional lyrics

G F5 F#5 G F5 F#5

rob a dead — man's grave, — then flaunt it like you did cre - ate. —

Double-time: Tempo I (♩ = 224)

w/Rhy. Fig. 1 (Gtr. 1)

E5

If I hit bot - tom and ev - 'ry - thing's gone in the great Mis - sis - sip - pi, please

Half-time: Tempo II (♩ = 112)  
w/Riff A (Gtr. 1) 2 times

G F5 F#5 G F5 F#5

drown me and run. It's dig - ging time - a - gain, — you're nur - tur - ing the weak - est trend. —

Double-time: Tempo I (♩ = 224)

w/Rhy. Fig. 1 (Gtr. 1)

E5

Those with the heart and the brain to get past this can spot a pa - thet - ic with - out e - ven ask - ing.

Half-time: Tempo II (♩ = 112)

G F5 F#5 G F5 F#5

Fuck your mag - a - zine, — and fuck the long dead plas - tic scene. —

Gtr. 1

(15ma)

A.H.

T  
A  
B

3 3 x 1 2 3 3 3 1 2 3 3 x 1 2 3 0 1 2

*Chorus:*

The musical score consists of three staves. The top staff is a vocal melody in treble clef, 3/4 time, with a key signature of one sharp (F#). The lyrics are "great south - ern trend - kill, that's". Above the first measure, there is a note labeled "E5". The middle staff is a piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is a guitar tablature in standard notation, showing fret numbers (0-2) and techniques like bends (marked with a slash and "19") and triplets (marked with a "3").

great south - ern trend - kill, that's

right! The great south - ern

TAB

2 2 2 2 0 13

2 2 2 2 2 2 3 19

2 2 2 2 0 13

[illegible]

## Slower: Tempo III (♩ = 72)

Interlude:

N.C.(E5)

Coda

E5

Arr! —————

Gtr. 1

Riff B

1/4

1/4

(Spoken:) It's the great south-ern trend-kill.

1/4

1/4

end Riff B  
(15ma)(D5)  
Riff C

A.H.

1/4

(8va)

1/4

(15ma)

(15ma)

1/4

A.H.

1/4

A.H.

A.H.

Guitar Solo:  
w/Riff B (Gtr. 1)  
(E5)

Gtr. 2

*f* 1 1 1 1 1 *hold bend* *f*

TAB

12 9 12 9 12 9 12 9 (9) (12 9) 12 12 11 12 11 (11) 9 (9) 18

Gtr. 1

(8va)

end Riff C

A.H.

TAB

(9) 5 3 5 3 5 3 5 (5) 5

(8va)

3 3

1½ 1 1 1½ 1

TAB

(18) 17 18 19 19 (19) 17 19 18 (18) 17 18 19 19 (19) 17 19 19 19 19 (19) 17

(8va)

Gtr. 2 w/Riff C (Gtr. 1) (D5)

1 1 1½

TAB

24 24 24 24 23 24 10 10 (10 10) 12 10 12 12 10 10 12 10 8 10 8 \*

(8va)

w/rem. bar

1 1/2 1/2 1 *fdbk.*

TAB

13 10 13 12 10 13 10 18 10 12 12 12 12 13 (13) (13) (13) (13) 2

w/Riff B (Gtr. 1)

(E5)

Gtr. 3

8va

24 19 19 19 24 19 19 24 19 19 12 19 19 12 19 19 24 19 19 19 24 19 19 24 19 19 12 19 19 12 19 19

(8va)

24 19 19 19 24 19 19 24 19 19 12 19 19 12 19 19 24 21 23 24 21 24 24 21 22 24 21 24 21 24

(8va)

(24) 24 24 20 22 23 22 20 22 20 19 19

Gtr. 3

w/Riff C (Gtr. 1)

D5

Gtr. 3 tacet

14 15 11 12 11 (11) 9 7 (7) (7)

8va

Gtr. 2

w/slide

20 22 (22) 22 22 22 22 22 22 25 (25) 25 25 25 (25) 13

\*25 fret is approx. Play w/slide just past 24 fret.



Handwritten musical notation for guitar. The staff is in treble clef with a key signature of two sharps (F# and C#). The notation includes various notes, rests, and a 'Gtr. 2' label. Below the staff is a tablature section with fret numbers and a 'TAB' label.

Omito:

Em

\*Gtr. 3

\*Gtr. 3 w/slight variation on repeats. Use these 2 meas. as a model for improv.

[illegible]

**Verse 2:**

*Verse 2:*  
Buy it at a store, from MTV to on the floor.  
You look just like a star,  
It's proof you don't know who you are.  
If I hit bottom and everything's gone, in the  
Great Mississippi please drown me and run.  
It's bullshit time again,  
You'll save the world within your trend.  
Those with the heart and the brains to get  
Past this can spot a pathetic without even asking.  
Politically relieved, you're product sold and well received.  
The right words spoken gold, if I was God,  
You'd sell your soul.  
(To Chorus:)



# WAR NERVE

Words and Music by  
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PHILIP ANSELMO and REX BROWN

\*All gtrs. tuned down approx. 1½ steps:

- ⑥=C♯ ③=E  
⑤=F♯ ②=G♯  
④=B ①=C♯

Moderately: Tempo I (♩. = 100)

Intro:

\*\*Gtrs. 1 & 2

N.C.

E5

\*Pitch falls somewhere between 1 & 1½ steps down.

\*\*Two gtrs. arr. for one.

Rhy. Fig. 1

F5

end Rhy. Fig. 1

Tempo II (♩. = 100)

C5

G/B

A5

F5

E5

G5 1/4

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into three measures, each with a different chord: E5, Bb5, and G5. The guitar part features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The bass part provides a steady, rhythmic accompaniment. Chord diagrams are provided for each measure, showing the fingerings for the guitar. The bass part includes a tablature (TAB) section with fret numbers (0-7) and a "P.M." (Pedal Motion) section with a dashed line indicating a sustained pedal point.

[illegible]

**Gtr. 2 (right)**

**TAB**

E5 F5 E5

1. *Tru - ly, tru - ly, tru - ly, tru - ly, tru - ly, tru - ly, tru - ly, tru - ly.*  
 2. *Ex - pect, ex - pect, ex - pect, ex - pect, ex - pect, ex - pect, ex - pect, ex - pect.*

Rhy. Fig. 2

1/4

P.M. .... 1/4 P.M. .... 1/2

1/4 1/4 P.M. .... 1/2

1/4 P.M. .... 1/2

Verses 1 & 2:  
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 8 times

1. *Fuck the world— for all it's worth, ev - 'ry inch— of plan - et Earth.—*  
 2. *See additional lyrics*

*Fuck my - self, don't leave me out, don't get in - volved,— don't cor - ner me. In - side ul - cer,*

*un - just bas - tards, file out face first. Meet the lies— and see— what you are.—*

Chorus:  
N.C.(E5)

(Bb5)

(E5)

*It's forc - ing you down—*

Gtrs. 1 & 2

1/2 1/2

4 4 4 2 4 6 (9) 6 9 6 9 2 6 (9) 5 7 7 5 7 6



(B $\flat$ 5) (E5) (B $\flat$ 5)

and it's grind-ing a - gainst— you. Let the war nerve break,

TAB

(6) 6 9 6 9 2 8 (8) 4 4 4 2 4 6 (8) 6 9 6 9 2 8

1/2

Tempo I (♩. = 100)

To Coda ⊕

Interlude 1:  
N.C.(E5)

(E5) (B $\flat$ 5)

oh. For ev - 'ry fuck-in' sec-ond the pa-thet -

Riff A

grad bend 1 2 3

TAB

(8) 5 7 7 5 7 8 (8) 11 0 11 11 0 11

1/2 1/2 1/2 1/2

ic me - di - a piss - es on me and judg - es what I am in one par - a - graph. Look

TAB

11 0 11 11 0 11 11 0 11 11 0 11

1/2 1/2 1/2 1/2

(B $\flat$ 5) (A5) (G5) (E5)

here! Ah, fuck you all!

end Riff A

TAB

11 0 11 7 5 5 3 11 0 11 11 0 11

1/2 1/2 1/2 1/2

D.S.  $\text{al Coda}$ 

B5 F5

Tempo I ( $\text{♩} = 100$ )

Interlude 2:

w/Riff A (Gtrs. 1 &amp; 2) 2 times

Coda N.C.(E5)

All the mon-ey in the fuck - ing world could - n't buy me a sec - ond of

trust, or one ounce of faith in an - y - thing you're a - bout! Fuck you all!

Bridge 1:

w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2) 2 times

E5 (B♭5) (A5) G5 E5 (B♭5) (A5) (G5) E5 (B♭5) (A5) (G5)

Feel \_\_\_\_\_ flow \_\_\_\_\_ and I \_\_\_\_\_ will \_\_\_\_\_

Noth - ing is worth the sleep that I've lost, a - pol - o - gies are un - ac - cept - a - ble now. A

blis - tered re - venge a - waits in me, this is fuck - ing love - less!

## Tempo II (♩ = 100)

Interlude 3:

N.C.(E5)

Now!                      Wow! \_\_\_\_\_

Gtrs. 1 & 2

P.M. ....

T  
A  
B

## Bridge 2:

Hate! \_\_\_\_\_ Hate! \_\_\_\_\_

Riff B

P.M. .... 4                      P.M. .... 4                      1/4

T  
A  
B

## w/Riff B (Gtrs. 1 &amp; 2) 3 times

Hate! \_\_\_\_\_ Hate! \_\_\_\_\_ Hate! \_\_\_\_\_ Hate! \_\_\_\_\_

## N.C.(F5)

Hate! \_\_\_\_\_ Hate! \_\_\_\_\_ Hate mail                      not read,

Riff C

Gtrs. 1 & 2

T  
A  
B



*w/Riff C (Gtrs. 1 & 2)*

in jail in - stead. Hate! Hate!

*w/Riff B (Gtrs. 1 & 2) 2 times*  
N.C.(E5)

*w/Riff C (Gtrs. 1 & 2) 2 times*  
N.C.(F5)

Hate! Hate! Lord knows there's worse,

**Tempo I (♩. = 100)**  
*Interlude 4:*  
*w/Riff A (Gtrs. 1 & 2)*  
N.C.(E5)

ig - nore the curse. Arr!

Blah! Uh! Uh! Uh! Ah, fuck you

*Outro:*  
E5 B♭5 A5 G5 E5 B♭5 A5 G5 E5 B♭5 A5 G5

(1st time only) all!

**Gtrs. 1 & 2**

1. 2. 3.

E5 F5 E5

**Verse 2:**

Expect the worst, you bleeding heart,  
But kill me first before it starts.  
Yes, my cock is getting hard,  
We are born different after all.  
Invite mayhem, produce weapons.  
Shout out, burn down,  
No CNN or media now.  
(To Chorus:)

## DRAG THE WATERS

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

**All gtrs. tuned down 1½ steps:**

⑥ = Cl    ③ = E  
⑤ = F    ② = G  
④ = B    ① = C

**Moderately** ♩ = 126

**Intro:**

N.C.

\*Gt. 1

\*Gtr. 1

*f* w/heavy dist. P.M. ...

T  
A  
B

1 0 0 1 0 0 1 0 0 1 0 0 1 0 0

\*Gtr. 1 doubled.

F5 E5 N.C.

Blah, wah!

Rhy. Fig. 1

P.M.

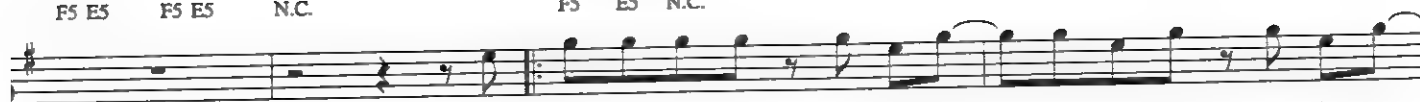
TAB

w/Rhy. Fig. 1 (Gtr. 1) 3 times

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

Verses 1 & 2:  
F5 E5 N.C.

F5 E5 N.C.



1. A smack on the wrists is the words from the mouth of the out -  
2. See additional lyrics

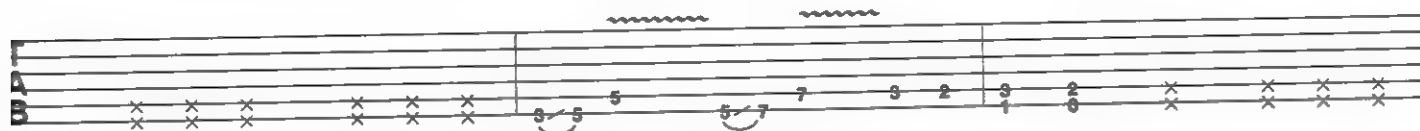
Gtr. 1  
Rhy. Fig. 2



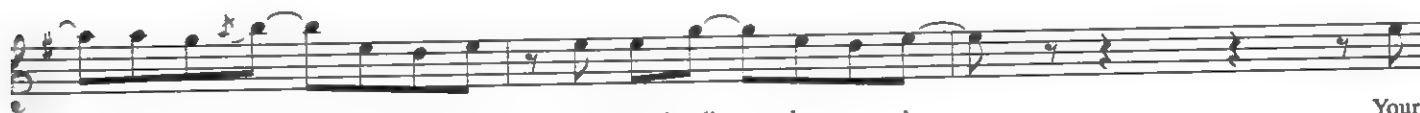
F5 E5 N.C.



sid - ers, law - yers, po - lice. — A small price to pay — for the dope —



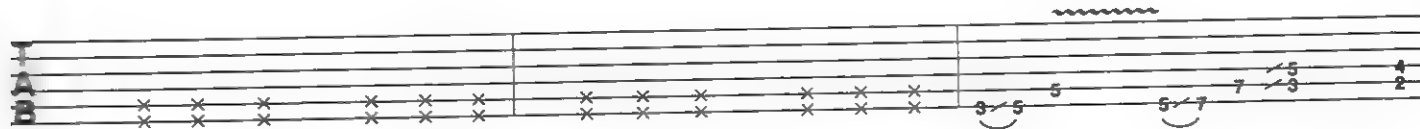
C5 B5



— and the guns — and the rape, it should all — be o - kay. — Your



end Rhy. Fig. 2



w/Rhy. Fig. 2 (Gtr. 1)  
F5 E5 N.C.



fa - ther is rich, he's the judge, — he's the man, — he's the god — that got your sen - tence re - duced. —

F5 E5 N.C.



But in the back of his mind, — he well knows — what he'd find — if he looked —



Chorus:  
F5 E5

— a lit - tle deep - er in you. — In you! —

Gtr. 1

TAB

PM. ....

F5 E5 N.C.

Drag the wa - ters some more. — Like nev - er be - fore. —

TAB

PM. ....

(G5)

Whoa! Ah! How!

TAB

PM. ....

(A5)

Yeah! How! Yeah!

TAB

PM. ....

w/Rhy. Fig. 1 (Gtr. 1) 4 times  
 C5/G D5/A E♭5/B♭ F5 E5 F5 E5

How! \_\_\_\_\_ Whoa!

P.M. ....4 P.M. ....4

T A B (9) 5 9 9 5 9 5 3 (9) 5 9 9 5 9 9 7 8 8

N.C. F5 E5 F5 E5 N.C. F5 E5 F5 E5

Drag the wa - ters some more. \_\_\_\_\_ Like nev - er be - fore. \_\_\_\_\_

N.C. F5 E5 F5 E5 1. N.C. 2. N.C.

Drag the wa - ters some more. \_\_\_\_\_

Interlude:  
 F5 E5  
 Gtr. 2

f grad. bend  
 w/flanging & echo effects, & wah as filter effects  
 hold

T A B 15 14 15 14 15 14 15 14 (14) 12 14 (14) 17 15 12 17 17 15 12 17 17

Gtr. 1

T A B 9 2 1 0 9 2 1 0

F5 E5

1 1/2

T  
A  
B

1

grad. bend 1/2

T  
A  
B

F5 E5

Guitar Solo:  
N.C.  
Gtr. 2

w/flange echo & wah used as filter

T  
A  
B

P.M. ....

T  
A  
B

w/delay .....4

1

T  
A  
B

1

T  
A  
B



\*Tap string while holding bend.

Musical score for "The Wind" by The Beatles. The score is written for guitar and includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a treble clef. The guitar part is written on a six-string staff with a bass clef. The guitar part includes a "P.M." (Palm Mute) instruction. The score is divided into two systems. The first system contains the first four measures of the melody and the corresponding guitar part. The second system contains the next four measures. The guitar part consists of a simple bass line with some chords and a final double bar line.

**Chorus:**  
**w/Rhy. Fig. 1 (Gtr. 1) 4 times**

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

Yeah! Ha! Drag the wa - ters some more.— Like nev - er be - fore.—

8va

Git 2

1

22

F5 E5      F5 E5      N.C.      F5 E5      F5 E5      N.C.

Drag the wa - ters some more..

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of both parts. The melody is written on a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. It features a wavy line indicating a trill in the first measure, followed by a half note, and then a series of eighth notes with slurs and fingerings. The bass line is written on a bass clef staff, starting with a wavy line and the number 12, followed by a half note, and then a series of eighth notes with slurs and fingerings. The lyrics 'The Rose Tree' are written below the bass line.

Double-time feel  
F5 E5                      F5 E5                      N.C.                      F5 E5                      F5 E5

Drag the wa - ters some more...

The musical notation is on a single staff with a treble clef. It begins with a whole note F5, followed by a whole note E5. After a double bar line, there is a half note F5, a half note E5, and then a whole note N.C. (natural C). This is followed by a half note F5, a half note E5, and a whole note F5. The piece ends with a whole note E5. The lyrics 'Drag the wa - ters some more...' are written below the staff, with the notes aligned under the words: 'Drag' under F5, 'the' under E5, 'wa -' under F5, 'ters' under E5, 'some' under F5, and 'more...' under E5.

Handwritten musical score for guitar and bass. The guitar part (top staff) is in E major, featuring a sequence of notes: E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), and C#5 (quarter). The bass part (bottom staff) consists of a single note, E2, marked with a '2' and a bracket, indicating a second fret position. The score is divided into measures by vertical bar lines.

Gtr. 1

The musical score for guitar 1 consists of a single staff with a treble clef. The melody is written in a key with one flat (B-flat). The notes are: B-flat4, A4, G4, F4, E4, D4, C4, B-flat3, A3, G3, F3, E3, D3, C3, B-flat2, A2, G2, F2, E2, D2, C2, B-flat1, A1, G1, F1, E1, D1, C1, B-flat0, A0, G0, F0, E0, D0, C0, B-flat-1, A-1, G-1, F-1, E-1, D-1, C-1, B-flat-2, A-2, G-2, F-2, E-2, D-2, C-2, B-flat-3, A-3, G-3, F-3, E-3, D-3, C-3, B-flat-4, A-4, G-4, F-4, E-4, D-4, C-4, B-flat-5, A-5, G-5, F-5, E-5, D-5, C-5, B-flat-6, A-6, G-6, F-6, E-6, D-6, C-6, B-flat-7, A-7, G-7, F-7, E-7, D-7, C-7, B-flat-8, A-8, G-8, F-8, E-8, D-8, C-8, B-flat-9, A-9, G-9, F-9, E-9, D-9, C-9, B-flat-10, A-10, G-10, F-10, E-10, D-10, C-10, B-flat-11, A-11, G-11, F-11, E-11, D-11, C-11, B-flat-12, A-12, G-12, F-12, E-12, D-12, C-12, B-flat-13, A-13, G-13, F-13, E-13, D-13, C-13, B-flat-14, A-14, G-14, F-14, E-14, D-14, C-14, B-flat-15, A-15, G-15, F-15, E-15, D-15, C-15, B-flat-16, A-16, G-16, F-16, E-16, D-16, C-16, B-flat-17, A-17, G-17, F-17, E-17, D-17, C-17, B-flat-18, A-18, G-18, F-18, E-18, D-18, C-18, B-flat-19, A-19, G-19, F-19, E-19, D-19, C-19, B-flat-20, A-20, G-20, F-20, E-20, D-20, C-20, B-flat-21, A-21, G-21, F-21, E-21, D-21, C-21, B-flat-22, A-22, G-22, F-22, E-22, D-22, C-22, B-flat-23, A-23, G-23, F-23, E-23, D-23, C-23, B-flat-24, A-24, G-24, F-24, E-24, D-24, C-24, B-flat-25, A-25, G-25, F-25, E-25, D-25, C-25, B-flat-26, A-26, G-26, F-26, E-26, D-26, C-26, B-flat-27, A-27, G-27, F-27, E-27, D-27, C-27, B-flat-28, A-28, G-28, F-28, E-28, D-28, C-28, B-flat-29, A-29, G-29, F-29, E-29, D-29, C-29, B-flat-30, A-30, G-30, F-30, E-30, D-30, C-30, B-flat-31, A-31, G-31, F-31, E-31, D-31, C-31, B-flat-32, A-32, G-32, F-32, E-32, D-32, C-32, B-flat-33, A-33, G-33, F-33, E-33, D-33, C-33, B-flat-34, A-34, G-34, F-34, E-34, D-34, C-34, B-flat-35, A-35, G-35, F-35, E-35, D-35, C-35, B-flat-36, A-36, G-36, F-36, E-36, D-36, C-36, B-flat-37, A-37, G-37, F-37, E-37, D-37, C-37, B-flat-38, A-38, G-38, F-38, E-38, D-38, C-38, B-flat-39, A-39, G-39, F-39, E-39, D-39, C-39, B-flat-40, A-40, G-40, F-40, E-40, D-40, C-40, B-flat-41, A-41, G-41, F-41, E-41, D-41, C-41, B-flat-42, A-42, G-42, F-42, E-42, D-42, C-42, B-flat-43, A-43, G-43, F-43, E-43, D-43, C-43, B-flat-44, A-44, G-44, F-44, E-44, D-44, C-44, B-flat-45, A-45, G-45, F-45, E-45, D-45, C-45, B-flat-46, A-46, G-46, F-46, E-46, D-46, C-46, B-flat-47, A-47, G-47, F-47, E-47, D-47, C-47, B-flat-48, A-48, G-48, F-48, E-48, D-48, C-48, B-flat-49, A-49, G-49, F-49, E-49, D-49, C-49, B-flat-50, A-50, G-50, F-50, E-50, D-50, C-50, B-flat-51, A-51, G-51, F-51, E-51, D-51, C-51, B-flat-52, A-52, G-52, F-52, E-52, D-52, C-52, B-flat-53, A-53, G-53, F-53, E-53, D-53, C-53, B-flat-54, A-54, G-54, F-54, E-54, D-54, C-54, B-flat-55, A-55, G-55, F-55, E-55, D-55, C-55, B-flat-56, A-56, G-56, F-56, E-56, D-56, C-56, B-flat-57, A-57, G-57, F-57, E-57, D-57, C-57, B-flat-58, A-58, G-58, F-58, E-58, D-58, C-58, B-flat-59, A-59, G-59, F-59, E-59, D-59, C-59, B-flat-60, A-60, G-60, F-60, E-60, D-60, C-60, B-flat-61, A-61, G-61, F-61, E-61, D-61, C-61, B-flat-62, A-62, G-62, F-62, E-62, D-62, C-62, B-flat-63, A-63, G-63, F-63, E-63, D-63, C-63, B-flat-64, A-64, G-64, F-64, E-64, D-64, C-64, B-flat-65, A-65, G-65, F-65, E-65, D-65, C-65, B-flat-66, A-66, G-66, F-66, E-66, D-66, C-66, B-flat-67, A-67, G-67, F-67, E-67, D-67, C-67, B-flat-68, A-68, G-68, F-68, E-68, D-68, C-68, B-flat-69, A-69, G-69, F-69, E-69, D-69, C-69, B-flat-70, A-70, G-70, F-70, E-70, D-70, C-70, B-flat-71, A-71, G-71, F-71, E-71, D-71, C-71, B-flat-72, A-72, G-72, F-72, E-72, D-72, C-72, B-flat-73, A-73, G-73, F-73, E-73, D-73, C-73, B-flat-74, A-74, G-74, F-74, E-74, D-74, C-74, B-flat-75, A-75, G-75, F-75, E-75, D-75, C-75, B-flat-76, A-76, G-76, F-76, E-76, D-76, C-76, B-flat-77, A-77, G-77, F-77, E-77, D-77, C-77, B-flat-78, A-78, G-78, F-78, E-78, D-78, C-78, B-flat-79, A-79, G-79, F-79, E-79, D-79, C-79, B-flat-80, A-80, G-80, F-80, E-80, D-80, C-80, B-flat-81, A-81, G-81, F-81, E-81, D-81, C-81, B-flat-82, A-82, G-82, F-82, E-82, D-82, C-82, B-flat-83, A-83, G-83, F-83, E-83, D-83, C-83, B-flat-84, A-84, G-84, F-84, E-84, D-84, C-84, B-flat-85, A-85, G-85, F-85, E-85, D-85, C-85, B-flat-86, A-86, G-86, F-86, E-86, D-86, C-86, B-flat-87, A-87, G-87, F-87, E-87, D-87, C-87, B-flat-88, A-88, G-88, F-88, E-88, D-88, C-88, B-flat-89, A-89, G-89, F-89, E-89, D-89, C-89, B-flat-90, A-90, G-90, F-90, E-90, D-90, C-90, B-flat-91, A-91, G-91, F-91, E-91, D-91, C-91, B-flat-92, A-92, G-92, F-92, E-92, D-92, C-92, B-flat-93, A-93, G-93, F-93, E-93, D-93, C-93, B-flat-94, A-94, G-94, F-94, E-94, D-94, C-94, B-flat-95, A-95, G-95, F-95, E-95, D-95, C-95, B-flat-96, A-96, G-96, F-96, E-96, D-96, C-96, B-flat-97, A-97, G-97, F-97, E-97, D-97, C-97, B-flat-98, A-98, G-98, F-98, E-98, D-98, C-98, B-flat-99, A-99, G-99, F-99, E-99, D-99, C-99, B-flat-100, A-100, G-100, F-100, E-100, D-100, C-100, B-flat-101, A-101, G-101, F-101, E-101, D-101, C-101, B-flat-102, A-102, G-102, F-102, E-102, D-102, C-102, B-flat-103, A-103, G-103, F-103, E-103, D-103, C-103, B-flat-104, A-104, G-104, F-104, E-104, D-104, C-104, B-flat-105, A-105, G-105, F-105, E-105, D-105, C-105, B-flat-106, A-106, G-106, F-106, E-106, D-106, C-106, B-flat-107, A-107, G-107, F-107, E-107, D-107, C-107, B-flat-108, A-108, G-108, F-108, E-108, D-108, C-108, B-flat-109, A-109, G-109, F-109

N.C.

F5 E5

F5 E5

N.C.

Like nev - er be - fore. Drag the wa - ters some more..

TAB

TAB

F5 E5

F5 E5

N.C.

TAB

P.M. P.M. grad. bend

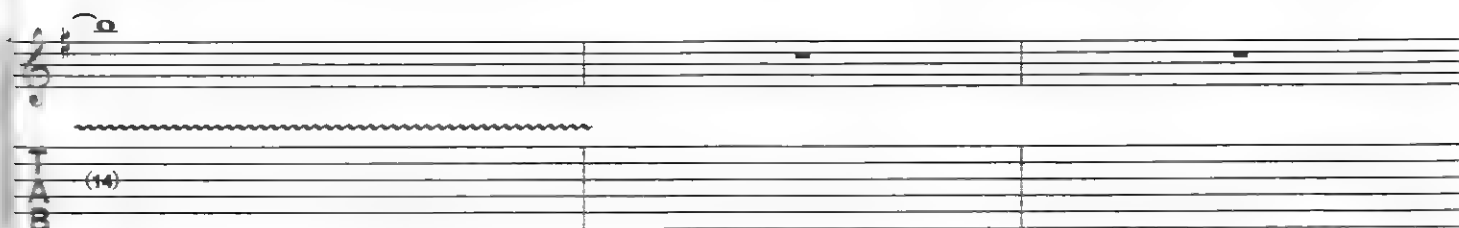
TAB



See what it is — in - side that fuck - in' lie.

Huh!

Huh!



Outro Chorus:  
Half-time feel  
w/Rhy. Fig. 1 (Gtr. 1) 2 times

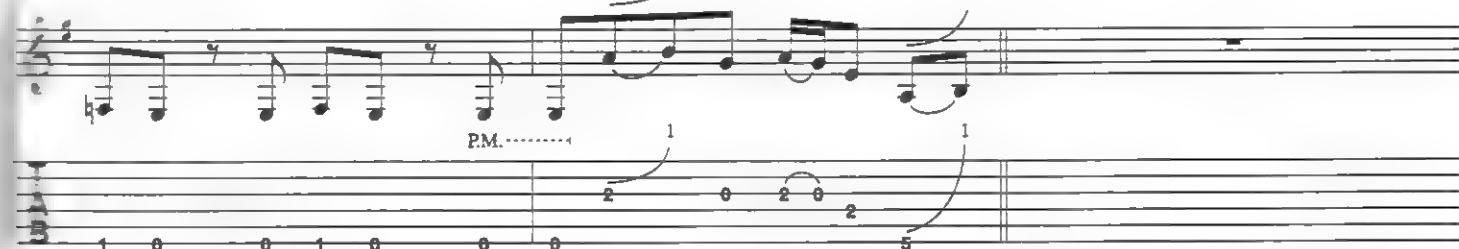
F5 E5 F5 E5



Huh!

Huh!

Ah!



P.M.-----

N.C.

F5 E5

F5 E5

N.C.



Drag the wa - ters some more.

Like nev - er be - fore.



F5 E5

F5 E5

N.C.

F5 E5

F5 E5

G5 A5 Bb5 A5 Bb5 B5

Drag the wa - ters some more.

Ah!



Gtr. 1

P.M.-----

\*Gtr. 2 ad libs. trem. bar dives, pick scrapes and feedback until end.

w/Rhy. Fig. 1 (Gtr. 1) 4 times

F5 E5 F5 E5 N.C. F5 E5 F5 E5

Yeah! Drag the wa - ters some more.—

N.C. F5 E5 F5 E5 N.C.

Like nev - er be - fore.— Drag the wa - ters some more.—

F5 E5 F5 E5 N.C. F5 E5

Huh!— Huh!—

Gtr. 2  
8va

1

Gtr. 1

T  
A  
B

T  
A  
B

9 2  
1 6

Verse 2:  
 Sweet is the slice and the lips  
 You're gonna have that woman.  
 She is your favorite lay.  
 Promised, you swore, that no one had been there  
 And she was gonna keep it that way.  
 Let it move in, you got thin  
 And got high and your money went  
 And so did your friends.  
 But she's by your side and her smile  
 Cannot hide the premonition of the beckoning end,  
 The end.  
 (To Chorus:)



# 10'S

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

\*All gtrs. tuned down approx. 1½ steps:

⑥=C♯ ③=E  
⑤=F♯ ②=G♯  
④=B ①=C♯

Slow ♩ = 54

Intro:

G

F♯m

G

F♯m

\*\*Gtr. 1 (w/dist. & chorus)

Riff A

\*Pitch falls somewhere between 1 & 1½ steps down.

\*\*Two gtrs. arr. for one.

10'S - 7 - 1  
PG9652

## E

**Gtr. 1**  
**Riff B**

— my bod - y, col - lid - ing slow, \_\_\_\_\_ like life it -

**Riff C**

1/2

TAB

0 2 4 2 4 (4)

0 2 4 2 2 2 (2) (2)

Verse 2:  
w/Riff A (Gtr. 1) 8 times, simile

(G) F#m (G) F#m (G) F#m (G) F#m

self.

G F#m G F#m

Long for the blur, we can-not dry— much long - er.—

G F#m G F#m

Ce-ment to dirt, dis-gust-ed with— my— cheap - ness.—

Chorus 2:  
w/Riff B (Gtr. 1) 3 times

E

My— foes, they can't de-stroy— my bod - y, col-lid - ing slow,—

like life it - self. My— foes, they can't de-stroy—

w/Riff C (Gtr. 1)

— my bod - y, col - lid - ing slow, like life it -

Interlude:  
Bm(#5)

G5/F# G5 Em9 w/Rhy. Fig. 1 (Gtr. 2) 3 times Bm(#5) G5/F# G5 Em9 Bm(#5) G5/F# G5 Em9

self. Long for blur, we can't

Gtr. 2 (Acoustic)  
Rhy. Fig. 1

mf hold

Gtr. 3

mf 1/2

11 (11) 7 8 9

3 0 3 0 3 0 4 0 2 4 2 3 0

Gtr. 4

mf 1/2

10 (10) 6 7 2

mf 1/2

10 (10) 6 7 2

Guitar Solo:  
w/Rhy. Fig. 1 (Gtr. 2) 8 times

Bm( $\sharp 5$ ) G5/F $\sharp$  G5 Em9 Bm( $\sharp 5$ ) G5/F $\sharp$  G5 Em9

dry much long - er.

Gtr. 3

12 7 10 (10) 9 (+) 12 9 (9) 7 9

1 1 1 1

11 6 2

Bm( $\sharp 5$ ) G5/F $\sharp$  G5 Em9 Bm( $\sharp 5$ ) G5/F $\sharp$  G5 Em9

1/4 hold-----4 hold-----4

7 9 9 7 9 7 7 10 11 10 12 12

1/4 1

Bm( $\sharp 5$ ) G5/F $\sharp$  G5 Em9 Bm( $\sharp 5$ ) G5/F $\sharp$  G5 Em9

hold-----4

1 1 1 1 1 1/4

(12) 10 12 11 10 9 (7) 17 (17) (17) 17 15 17 15

Bm( $\sharp 5$ ) G5/F $\sharp$  G5 Em9

Bm( $\sharp 5$ ) G5/F $\sharp$  G5 Em9

3 (15ma) (15ma) 1/4

3 A.H. A.H. 1/4

Bm( $\sharp 5$ ) G5/F $\sharp$  G5 Em9

3 3 3 3 3 3 3 3 9:8

Gmaj13 G5/F $\sharp$

Gtr. 2

hold

D D/C Bm A  
 8va .....  
 vib. w/bar .....  
 22 22 20 19 20 19 20 1  
 T A B \*  
 hold ..... hold .....  
 7 7 7 7 7 7 7 5 6 7  
 T A B 0 4 7  
 Gmaj13 G5/F A<sup>♯</sup>aug  
 (8va) .....  
 2 22 (22) 22 19 22 19 22 19 22 21 19 22 21 19 21 19 21 20 19 22  
 T A B  
 hold ..... hold .....  
 3 0 0 0 4 3 0 3 4 1 4 4  
 T A B 3 4 0 0 4 2 4 1 4 4  
 w/Rhy. Fig. 1 (Gtr. 2) 3 times  
 Bm(♯5) G5/F G5 Em9 Bm(♯5) G5/F G5 Em9  
 delay playback .....  
 19 (19) 22 (22) 22 (22) 22 (22)



Bm(#5) G5/F# G5 Em9 Bm(#5) G5/F# G5

Gtr. 3

1/2

11 7 8 (8) 3

11 7 7

Gtr. 4

1/2

10 6 7 (7) 2

10 6 6

Gtr. 2

hold.....4

3 0 0 3

2 4 2 3

Chorus 3:  
w/Riff B (Gtr. 1) 3 times

E

My\_ foes, — they can't de - stroy\_ my bod - y, col - lid - ing slow, -

like life it - self. — My\_ foes, — they can't de - stroy -

— my bod - y, col - lid - ing slow, — like life it - self.

Gtr. 1

1/2

2 4 2 2 4 (4)

0 2 4 2 2 2

(2) (2)

w/fdbk.

# 13 STEPS TO NOWHERE

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

\*All gtrs. tuned down approx. 1½ steps:

⑥=C♯ ③=E  
⑤=F♯ ②=G♯  
④=B ①=C♯

Moderately slow: Tempo I (♩ = 84)

Intro:

Drums 4 E5 B♭5 E5 B♭5

Whores! Whores!

\*\*Gtr. 1

f

TAB

2 0 2 0 (8) 2 0 (8)

\*Pitch falls somewhere between 1 & 1½ steps down. \*\*Two gtrs. arr. for one.

E5 B♭5 E5 B♭5

Whores! Whores!

TAB

2 0 2 0 (8) 2 0 (8)

E5 N.C.

3 3 3 3

slight P.M.

TAB

2 0 7 5 6 7 7 7 5 6 7 5 7 12 13 14 14 14 12 13 14 12 14 14

13 Steps To Nowhere - 5 - 1  
PG9652



N.C.

un - time - ly reign of doom!

TAB: 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 4 1 5 2

N.C.(B&gt;5)

The wolf poked with the stick, a - waits with can - cer - ous breath!

TAB: 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6

N.C.

D&gt;5/A&gt;

C&gt;5/Gb

N.C.(B&gt;5)

Leads to no - where! Out - sid - ers still sup - pose,

TAB: 4 1 4 2 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6

N.C.

there's ho - ly streets to roam! (15ma)

A.H.

TAB: 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 4 1 5 2

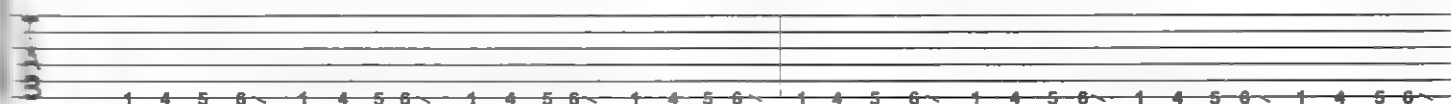
N.C.(B♭5)



The truth should not sur-prise,

your homes were built

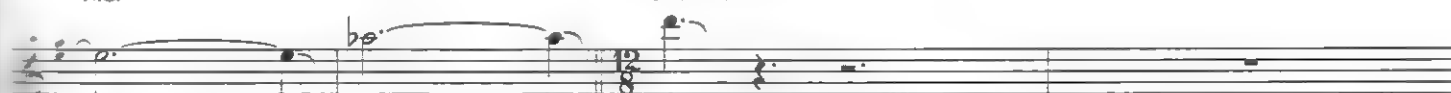
on lies! \_\_\_\_\_



Slower: Tempo II (♩ = 48)

N.C.

Interlude:



Lies! \_\_\_\_\_

Yeah! \_\_\_\_\_

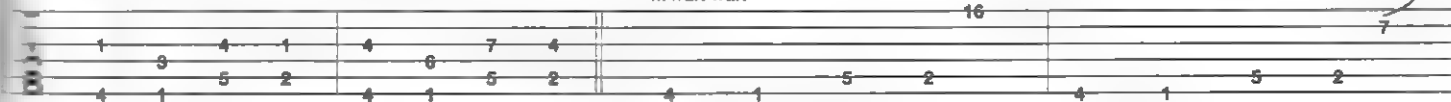
Gtr. 2

\*Gtr. 2



Gtr. 1

w/wah wah



\*Two gtrs. arr. for one.



Tempo I (♩ = 84)  
N.C.(E5)

Outro:  
E5 B♭5

15ma

Gtr. 1

We'll

1

20

23

E5 B♭5

kill,

E5 B♭5

I know,

ah!

Chorus:  
E♭5/B♭

Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen steps!

Verse 2:  
A backwards swastika,  
The black skin riddled in lead.  
A nazi gangster Jew,  
It beats a dog that's dead.  
It's in to use the slang,  
Outbreak of gun roulette.  
The cross slants to the side,  
Will prove the damndest yet.  
(To Chorus:)



# SUICIDE NOTE PT. I

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

All gtrs. in drop D tuning:

⑥=D ③=G

⑤=A ②=B

④=D ①=E

Moderately slow  $\text{♩} = 62$

Intro:

N.C.

N.C.(Dm)

Gtr. 1 (Acoustic 12-string)

Riff A

end Riff A

0:00 - 1:02

*mp* hold throughout

\*w/miscellaneous backwards guitar and synth. effects.

w/Riff A (Gtr. 1)

Gtr. 2 (Acoustic 12-string)

Verses 1 & 2:

G(♯11)

G

G(♯11)

G

G(♯11)

G

G(♯11)

G

1. Cheap co - caine,  
2. See additional lyrics

dry in - hale, the pills that kill and keep the pain a -

Gtrs. 1 & 2 Rhy. Fig. 1

N.C.(D)

way.

(Take the pain a - way.)

end Rhy. Fig. 1

Suicide Note Pt. I - 4 - 1  
PG-9652



D G5/F G5/E D G5/E G5/F

I'm a man? Can you tell I'm a man? With these scars on my wrists to prove I'll try— a - gain.—

end Rhy. Fig. 2

1.  
w/Riff A (Gtrs. 1 & 2)  
N.C.(Dm)

Try to die— a - gain.— Try to live—

through this night. Try to die— a - gain.— 2. For -

Gtrs. 1 & 2

w/Rhy. Fig. 2 (Gtrs. 1 & 2)

D G/F G/E D G/E G/F

I'll try— a - gain.— Would you look— at me now?— Can you tell—

Would you look at me now?—

D G/F G/E D G/E G/F

I'm a man? Can you tell I'm a man?— With these scars on my wrist to prove I'll try— a - gain.—

With these scars on my wrist to prove—

Outro:  
w/Riff A (Gtrs. 1 & 2) 2 times  
N.C.(Dm)

Try to die a - gain.— Try to live—

I'll try a - gain.)—

— through this night. Try to die — a - gain. — (Die —

*w/Riff A (Gtrs. 1 & 2)*  
*w/Fill 1 (Gtr. 3) 3rd time*

Dm Play 4 times Dm

\* — a - gain.)

Gtr. 1

TAB

\*Sung 1st time only.

Fill 1  
Gtr. 3 (Elec.)

*mp w/dist.*  
*rake - A.H.*

1/2 1/2

A.H. Pitch: D

A.H.

1/2

ril

harm. — 1 1/4  
 \*rem. bar. 1 1/4

D

\*Depress bar one whole step before striking note.

**Verse 2:**

Forever fooling, free and using,  
 Sliding down the slide that breaks a will.  
 Mother's angel, getting smarter,  
 How smart are you to regress unfulfilled?  
 It's a damn shame, but  
 Who's to blame?  
 (To Pre-Chorus:)

# SUICIDE NOTE PT. II

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1 whole step:

③=D ③=F

③=G ②=A

③=C ①=D

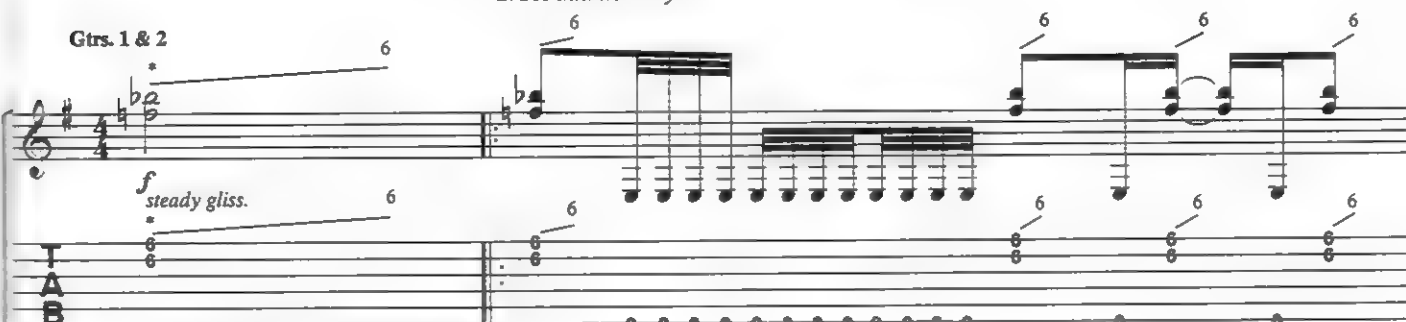
Fast rock ♩ = 114

Verses 1 & 3:  
Double-time feel  
N.C.(E5)

Intro:



1. Our of my mind,  
2. See additional lyrics



\*w/Digitech whammy pedal at octave setting (throughout).



Verses 2, 4 & 5:



2. Fret not, fam - 'ly, — nor  
4.5. See additional lyrics

Rhy. Fig. 1

end Rhy. Fig. 1



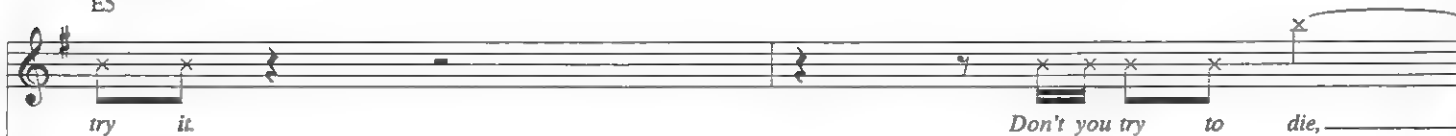
w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2) 3 times

end double-time feel



Chorus:

E5

Gtrs. 1 & 2  
Rhy. Fig. 2

end Rhy. Fig. 2

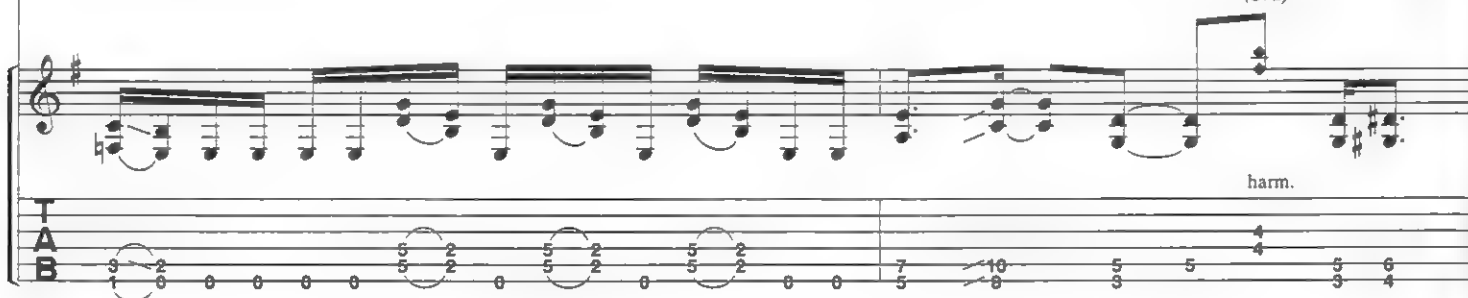


A5 C5 G5 G#5



(8va)

harm.



w/Rhy. Fig. 2 (Gtrs. 1 &amp; 2)

E5



To Coda

1.

A5 C5 G5



Gtrs. 1 &amp; 2

trem. bar

\*steady gliss.

\*Digitech whammy pedal  
at octave setting.



2. A5 C5 G5 Interlude: E5 F5 E5 F5 E5

graves \_\_\_\_\_ to send you down. \_\_\_\_\_

Rhy. Fig. 3

grad. dive w/bar

P.M. .... 4 P.M. .... 4 P.M. .... 4 P.M. .... 4

E5 F5 E5 N.C. end Rhy. Fig. 3

P.M. .... P.M. ....

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 bars only

w/Fill 1 (Gtrs. 1 & 2) w/Rhy. Fig. 3 (Gtrs. 1 & 2) 1½ times

E5 F5 E5 E5 F5 E5 E5 F5 E5

E5 F5 E5

Woah.

Why would you help an - y - one who

E5 F5 E5 E5 F5 E5

does - n't want it, does - n't need it, does - n't want your shit ad - vice when mind's made up to go a - head and die? -

E5 F5 E5 E5 F5 E5 E5 F5 E5

w/Fill 1 (Gtrs. 1 & 2)

What's done is done and gone, so why - cry? -

Ah. \_\_\_\_\_

Fill 1  
Gtrs. 1 & 2

TAB

0 3 5 3 2 3 2 3 8

Guitar Solo:  
Double-time feel

Gtr. 1

8va

\* 1½ 1½ 1½ 1½ 1½

† trem. bar

† 1½ † 1½ † 1½ † 1½ † 1½

20 20 20 20 20

7 (7)

\*w/harmonizer set one octave higher.  
†Depress bar 1½ steps before striking note.

Gtr. 2

1/2

7

(8va)

3

6 6 6

slack

\*trem. bar

trem. bar

3

17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17

(17)

slack

slack

trem. bar

slack

harm. vib. w/bar

(15ma)

slack

harm. grad. dive w

16 (16) 16 (16)

2.375 2.375 (2.375)

slack

\*Grad. depress bar while hammering on/pulling off.

8va -----

tr. 1

trem. bar

18 19 20 22 22 22 22 (22) (22) (22)

\*Discontinue harmonizer effect.

*D.S.  $\text{X}$  al Coda*

Coda A5 C5 G5 Freely  
 graves. (To send you down.)

The wind is in the trees

*vib. w/bar*

**TAB**

7 10 5 (5) (5) (5) (5)

5 8 3 3 3 3 3

fdbk  
(8va)

vib. w/bar

TAB

7 5 10 8 5 3 (5) (5) (5) (5)

17

Slower ♩ = 78

Outro:

E5                      D5                      E5                      D5                      E5                      D5

Gtr. 1  
 Rhy. Fig. 4

Gtrs. 1 & 2

P.M. ....

\*w/Digitech whammy ped./set at octave setting.  
 w/Rhy. Fig. 4 (Gtrs. 1 & 2)

E5                      D5                      E5                      D5                      E5                      D5                      E5                      D5

(Sung 1st time:) Woah.  
 end Rhy. Fig. 4

P.M. ....

Freely                      a tempo

E5                      D5                      E5                      D5

Ah.

Gtrs. 1 & 2

w/misc. fdbk.

P.M. ....

E5                      D5                      E5                      D5

P.M. ....

vib. w/bar

T  
A  
B

3

DS

DS

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: a guitar staff, a vocal staff, and a tablature staff.

- Guitar Staff:** The first staff shows a treble clef, a key signature of one sharp (F#), and a tempo marking of "E5". The music begins with a half note on the second line (D4), followed by a half note on the first space (E4), and then a half note on the first line (C4). The second staff continues with a half note on the first line (C4), followed by a half note on the first space (E4), and then a half note on the second line (D4). The third staff continues with a half note on the second line (D4), followed by a half note on the first space (E4), and then a half note on the first line (C4).
- Vocal Staff:** The first staff shows a treble clef, a key signature of one sharp (F#), and a tempo marking of "E5". The music begins with a half note on the second line (D4), followed by a half note on the first space (E4), and then a half note on the first line (C4). The second staff continues with a half note on the first line (C4), followed by a half note on the first space (E4), and then a half note on the second line (D4). The third staff continues with a half note on the second line (D4), followed by a half note on the first space (E4), and then a half note on the first line (C4).
- Tablature Staff:** The first staff shows a treble clef, a key signature of one sharp (F#), and a tempo marking of "E5". The music begins with a half note on the second line (D4), followed by a half note on the first space (E4), and then a half note on the first line (C4). The second staff continues with a half note on the first line (C4), followed by a half note on the first space (E4), and then a half note on the second line (D4). The third staff continues with a half note on the second line (D4), followed by a half note on the first space (E4), and then a half note on the first line (C4).

Begin fade  
G5

grad. raise bar

1/4

1/4

vib. w/bar

TAB

**Verse 3:**  
It's not worth the time to try  
To replenish a rotting life.  
I'll end the problem, facing nothing,  
Fuck you off, fuck you all.

**Verse 4:**  
Tortured history, addict of misery,  
This exposes me for weakness is a magnet -  
Watch me do it, do it.  
(To Chorus:)

# LIVING THROUGH ME

## (Hells' Wrath)

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1 whole step:

⑥=D ③=F  
⑤=G ②=A  
④=C ①=D

Fast rock ♩ = 180

Intro:

F#5

\*Gtrs. 1 & 2

Verse 1:

E5

F5

w/ Fill 1 (Gtr. 1)

1. I can - not take — the take.

Your con -

Gtr. 2

Gtrs. 1 & 2  
Rhy. Fig. 1

E5 F5 E5

di - tion was nod— a - wake, a self - ish cry - er,

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

F5 E5

bold - face li - ar, rob - bing all— of what you—

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

F5 N.C.

— could take— in. Huh.

end Rhy. Fig. 1

P.M. P.M. 1/2 1/2

TAB

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

E5 F5 E5 F5

Stabbed towards— a death, a dirt - y smell - ing girl.

E5 F5 E5 F5

Shit de - ci - sions, no pro - vi - sions, fill - ing veins— with juice— of cha - os.



B5 A#5 A5 G5 D/F# F#5

Ha. ———

Gtrs. 1 & 2  
Riff A

end Riff A

P.M. P.M. P.M. P.M.

T  
A  
B

7 7 7 8 8 8 8 5 5 5 5 5 5 5 5 4

Half-time feel

Chorus:

N.C.(E5)

Paint - ed face, — ol - ive drab, — swol - len hole, —

Riff B

T  
A  
B

0 2 0 0 1 2 0 5 0 1 2 5 0 1 2 0 2 0 0 1 2 0

emp - ty bag, — sunk - en eyes, —

T  
A  
B

5 0 1 2 5 0 7 0 0 2 0 0 1 2 0

end half-time

whin - ing dog, — it's times like this — you should pray — for nev - er. —

end Riff

T  
A  
B

5 0 1 2 5 0 1 2 0 2 0 0 1 2 0 5 0 1 2 5 0 6 7

F#5 w/Fill 2 (Gtr. 1)

I

Gtr. 2

P.M. P.M. P.M. P.M.

TAB

4 2 2 2 2 2 2 2 2 2 2 2 (2) 17 (17) 0

Verse 2:  
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

E5 F5 E5 F5

broke your fuck-ing mold, — then threw a - way — the cast, a

E5 F5 E5 F5

new re - li - gion, a new pro - vi - sion, it's a - maz - ing you're — a - live. —

Half-time feel

Bridge:

F#5

Drop the nee - dle — and stop what you're chang-ing in - to. E -

Gtrs. 1 & 2  
Rhy. Fig. 2

end Rhy. Fig. 2

TAB

4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

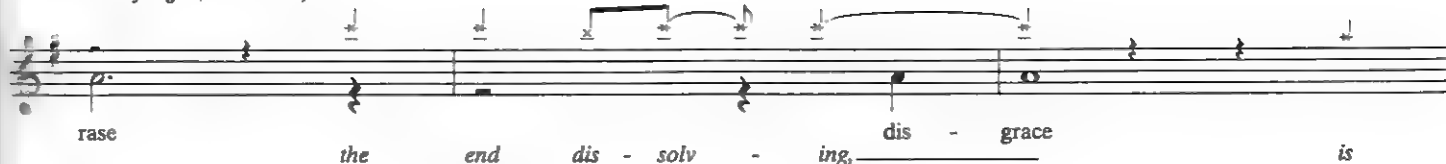
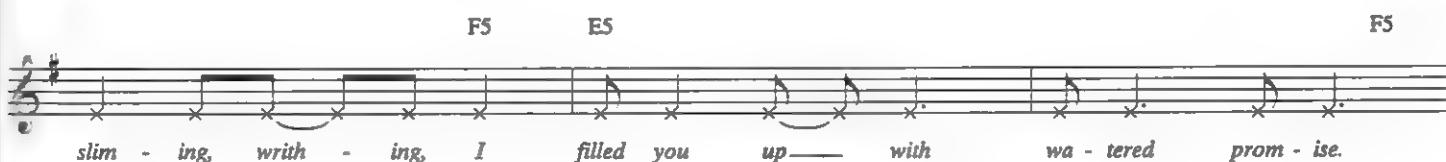
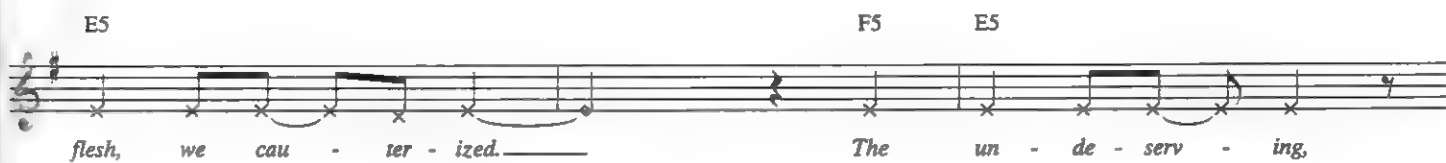
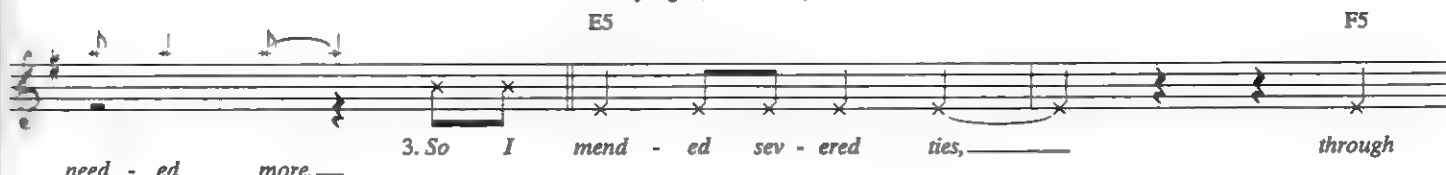
Fill 2  
Gtr. 1

P.M.

TAB

4 2 2 2 (2) 21 (21) 0

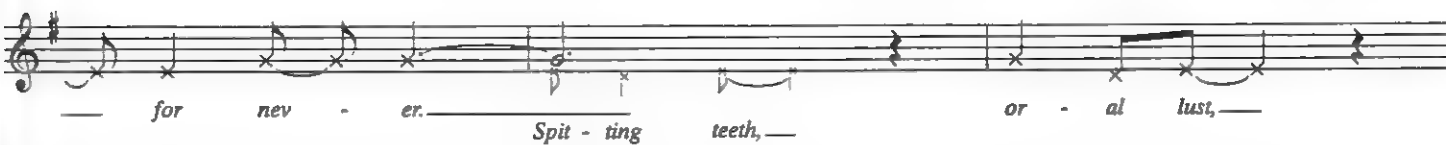
w/Rhy. Fig. 2 (Gtrs. 1 &amp; 2)

Verse 3:  
w/Rhy. Fig. 1 (Gtrs. 1 & 2)Half-time feel  
Chorus:  
w/Riff B (Gtrs. 1 & 2) 2 times

w/Riff A (Gtrs. 1 &amp; 2)

B5 A#5 A5 G5 D/F# F#5

N.C.(E5)



G F# F A A# B N.C.(E5)

So now I've seen it all.

Gtr. 1  
Rhy. Fig. 3

end Rhy. Fig. 3

w/Rhy. Fig. 3 (Gtrs. 1 & 2)

G F# F A A# B N.C.(E5)

Well, hell's' wrath. (Wrath.)—

w/Rhy. Fig. 3 (Gtrs. 1 & 2)

G F# F A A# B N.C.(E5)

No man has great - er glor - y,

G F# F A A# B G F# F

(glo - ry, 'cause now, now.

Gtrs. 1 & 2

Fill 3  
Gtrs. 1 & 2

Fill 4  
Gtrs. 1 & 2

end half-time feel w/Riff A (Gtr. 1)

A A# B B5 A#5 A5 G5 D/F# F#5

To Coda

now, now, now, \_\_\_\_\_ now you're liv - ing through

(1) 7 6 5

The musical score is presented in three systems. The first system shows the vocal melody for the word "Me" in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of a half note E5, followed by a quarter note D5, and a half note C5. The lyrics "me." are written below the first measure. The second system shows the guitar accompaniment for "Gtrs. 1 & 2" in treble clef, featuring a repeating rhythmic pattern of eighth notes. The third system shows the guitar accompaniment in bass clef, featuring a repeating rhythmic pattern of eighth notes.

Slower ♩ = 80

\*Interlude:

N.C.

Gtrs. 1 & 2 out Gtr. 3

\*\* *pp*  $\leq$  *mp*

T  
A  
B

(2  
2  
0)

(2  
2  
0)

(2  
2  
0)

7

\*w/ad lib. spoken vocals and sampled noises.

\*\*Fade in w/vol. knob.

The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with a half note G4, a quarter note A4, and a half note B4, followed by a half note C5 and a half note D5. The bass part is written on a single staff with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with a half note G3, a quarter note A3, and a half note B3, followed by a half note C4 and a half note D4. The score includes various musical notations such as accidentals, dynamics, and articulation marks.

**Guitar Part:**

- Staff: Treble clef, key signature of one sharp (F#), 2/4 time signature.
- Measure 1: G4 (half note), A4 (quarter note), B4 (half note).
- Measure 2: C5 (half note), D5 (half note).

**Bass Part:**

- Staff: Bass clef, key signature of one sharp (F#), 2/4 time signature.
- Measure 1: G3 (half note), A3 (quarter note), B3 (half note).
- Measure 2: C4 (half note), D4 (half note).

**Annotations:**

- Gtr. 4 mp**: Marked above the first measure of the guitar part.
- Gtr. 3 divisi**: Marked below the first measure of the guitar part.
- grad. bend**: Marked below the second measure of the guitar part.

5. **Fast rock** ♩ = 180  
Double-time feel

**F#dim** **F#(b5)**

Ah.

Gtr. 4 out

Gtrs. 1 & 2

Gtr. 3 out

**f**

**TAB**

**G(b5)**

**TAB**

**G#(b5)**

**TAB**

**A(b5)** **Bb(b5)** **B(b5)**

**TAB**

N.C. F#5

4. I'm

Bleh. \_\_\_\_\_

grad. dive w/bar 1½

P.M. P.M. P.M. P.M. P.M.

7 1½

Verse 4:  
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

E5 F5 E5 F5

done with sav - ing you, \_\_\_\_\_ a gift un - to my - self. A

E5 F5 E5 F5

tir - ed sav - ior, wast - ed fa - vor, and I'm luck - y I'm a - live. \_\_\_\_\_

Bridge:  
w/Rhy. Fig. 2 (Gtrs. 1 & 2)

F#5

Drop the nee - dle and stop what you're dan - gling in - to.) 5. I

Verse 5:  
w/Rhy. Fig. 1 (Gtrs. 1 & 2) first 4 measures only

E5 F5 E5 F5

broke your fuck - ing mold \_\_\_\_\_ then threw a - way \_\_\_\_\_ the cast. \_\_\_\_\_

w/Riff A (Gtrs. 1 & 2)

D.S. al Coda

B5 A#5 A5 G5 D/F# F#5

Wah. \_\_\_\_\_

TAB

Coda

E5

me. \_\_\_\_\_

Gtr. 1

TAB

# FLOODS

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1½ steps:

⑥=C♯ ③=E  
⑤=F♯ ②=G♯  
④=B ①=C♯

Slowly ♩ = 60

\*Gtr. 1 (Clean)

Intro:

C♯m(♯11)

Rhy. Fig. 1

E+/B♯

C♯m(♯11)

E+/B♯

end Rhy. Fig. 1

*mp*  
*hold throughout*

\*w/heavy chorus effect.

Gtr. 1 C♯m(♯11)  
Rhy. Fig. 2

E+/B♯

E/G♯

G

E

end Rhy. Fig. 2

Gtr. 2  
(Dist.)

Rhy. Fig. 2A

end Rhy. Fig. 2A

Verses 1 & 2:

w/Rhy. Fig. 1 (Gtr. 1) 3 times

C♯m(♯11) E+/B♯

C♯m(♯11)

E+/B♯

1. A dead is - sue, (A dead is - sue. don't wres - tle with -

2. See additional lyrics

C♯m(♯11)

E+/B♯

C♯m(♯11)

E+/B♯

Don't it, wres - tle with it. deaf ears are sleep - ing. Deaf ears are sleep - ing.)



C♯m(♯11) E+/B♯ C♯m(♯11) E+/B♯

A guilt - y bliss. (Guilt - y bliss. So

w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2)

C♯m(♯11) E+/B♯ E/G♯ G E

in - vit - ing, Let me in.) nailed - to the cross.

w/Rhy. Fig. 1 (Gtr. 1)

C♯m(♯11) E+/B♯ C♯m(♯11) E+/B♯

I feel you, re - late to you,

w/Rhy. Figs. 2 (Gtr. 1) & 2A (Gtr. 2) w/Rhy. Fill 1 (Gtr. 2)

C♯m(♯11) E+/B♯ E/G♯ G E5

ac - cuse you. Wash a - way us all,

E/G♯ G E

take us with the floods.

Gtr. 1

TAB

4 2 2 3 2 0 2 2 2 0

Gtr. 2 Gtr. 2 out

hold hold trem. bar

TAB

4 2 2 3 2 0 2 2 2 0

Rhy. Fill 1  
Gtr. 2

hold hold

TAB

4 2 2 3 2 0 2 2 2 0

*Bridges 1 & 2:*  
C♯m9 Am(9) C♯m9 Am(9)

1. Then through - out — the night, they were raped and ex - e - cut - ed.  
2. See additional lyrics  
(Then through - c

Gtr. 1 Rhy. Fig. 3

C♯m9 Am(9)

1. E5(9) F♯m11(♭)

— the night, they were raped and ex - e - cut - ed.) Cold — heart - ed world. —

end Rhy. Fig. 3

2. E5(9) F♯m11(♭) F♯m11 C♯m9 Am(9)

w/Rhy. Fig. 3 (Gtr. 1)

Cold — heart - ed world. — And at night

E5(β) F#m11(β) F#m11 F#m11(β) B(11)

[illegible]

Wash a - way — man, — take him with — the floods. —

The image shows a musical score for guitar. The top staff is labeled "Gtr. 1" and "Gtr. 1 out". It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The notation includes various chords, single notes, and rests. The bottom staff is a guitar tablature, labeled "TAB" on the left. It consists of six horizontal lines representing the guitar strings, with numbers (0, 1, 2, 3, 4) indicating fret positions. The tablature is aligned with the notes on the staff above it.

Gtr. 2

hold----- hold----- hold----- hold----- \*trem. bar

T  
A  
B

\*Grad. raise bar.

**Interlude:**  
F#5

G5 F#5 A#5

*Dive. Dive. Dive. Dive. Dive. Dive. Dive.*

**Gtrs. 3 & 4 (Dist.)**

*f trem. bar*

*1/2*

*trem.*

**Gtr. 2**

*1*

*1*

**13.**

E5

*trem. bar*

G#5

*\*Gtr. 2 out*

*\*trem. bar*

*\*2nd time.*

*\*Grad. raise b.*

**2.4.**  
**Gtr. 3**

**Gtr. 3**

F5 G5

E5 F#5 G5 F#5

**Gtr. 3**

*fdbk.*

C#m9(♭)

Am7

The image shows a musical score for guitar. The top staff is a standard musical notation in treble clef, key of D major (two sharps), and 3/8 time. It features a melodic line with a key signature change from two sharps to one sharp (F#) and a 3/8 time signature. The bottom staff is a guitar tablature (TAB) with six lines. It includes fret numbers (1, 2, 3, 4) and a 'Gtr. 3' marking. The tablature is written in a way that corresponds to the notes in the musical staff above it.

#### Gtr. 4

*fdbk*

The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a 2/4 time signature. The first measure contains a whole note chord with notes G#4, C#5, and F#5. The second measure contains a whole note chord with notes G#4, C#5, and F#5. The third measure contains a whole note chord with notes G#4, C#5, and F#5. The fourth measure contains a whole note chord with notes G#4, C#5, and F#5. The fifth measure contains a whole note chord with notes G#4, C#5, and F#5. The sixth measure contains a whole note chord with notes G#4, C#5, and F#5. The seventh measure contains a whole note chord with notes G#4, C#5, and F#5. The eighth measure contains a whole note chord with notes G#4, C#5, and F#5. The ninth measure contains a whole note chord with notes G#4, C#5, and F#5. The tenth measure contains a whole note chord with notes G#4, C#5, and F#5. The eleventh measure contains a whole note chord with notes G#4, C#5, and F#5. The twelfth measure contains a whole note chord with notes G#4, C#5, and F#5. The thirteenth measure contains a whole note chord with notes G#4, C#5, and F#5. The fourteenth measure contains a whole note chord with notes G#4, C#5, and F#5. The fifteenth measure contains a whole note chord with notes G#4, C#5, and F#5. The sixteenth measure contains a whole note chord with notes G#4, C#5, and F#5. The seventeenth measure contains a whole note chord with notes G#4, C#5, and F#5. The eighteenth measure contains a whole note chord with notes G#4, C#5, and F#5. The nineteenth measure contains a whole note chord with notes G#4, C#5, and F#5. The twentieth measure contains a whole note chord with notes G#4, C#5, and F#5. The bass part is written on a single staff with a bass clef. It begins with a 2/4 time signature. The first measure contains a whole note chord with notes G#2, C#3, and F#3. The second measure contains a whole note chord with notes G#2, C#3, and F#3. The third measure contains a whole note chord with notes G#2, C#3, and F#3. The fourth measure contains a whole note chord with notes G#2, C#3, and F#3. The fifth measure contains a whole note chord with notes G#2, C#3, and F#3. The sixth measure contains a whole note chord with notes G#2, C#3, and F#3. The seventh measure contains a whole note chord with notes G#2, C#3, and F#3. The eighth measure contains a whole note chord with notes G#2, C#3, and F#3. The ninth measure contains a whole note chord with notes G#2, C#3, and F#3. The tenth measure contains a whole note chord with notes G#2, C#3, and F#3. The eleventh measure contains a whole note chord with notes G#2, C#3, and F#3. The twelfth measure contains a whole note chord with notes G#2, C#3, and F#3. The thirteenth measure contains a whole note chord with notes G#2, C#3, and F#3. The fourteenth measure contains a whole note chord with notes G#2, C#3, and F#3. The fifteenth measure contains a whole note chord with notes G#2, C#3, and F#3. The sixteenth measure contains a whole note chord with notes G#2, C#3, and F#3. The seventeenth measure contains a whole note chord with notes G#2, C#3, and F#3. The eighteenth measure contains a whole note chord with notes G#2, C#3, and F#3. The nineteenth measure contains a whole note chord with notes G#2, C#3, and F#3. The twentieth measure contains a whole note chord with notes G#2, C#3, and F#3.

**Gtr. 5 (Acoustic)**

*hold*-----*hold*-----

C#m9(♭) Am(9) C#m9(♭) Am7 C#m9(♭) Am(9)

*f*

18

Gtr. 4 out

Gtr. 5 out

hold ..... hold ..... hold ..... hold .....

Guitar Solo:  
\*C#m  
Gtr. 3

PM.

(15ma)

A (8va)

(8va) (8va) (8va) (8va)

A.H. A.H. A.H. A.H. A.H.

A.H. pitch: E♯

B B B A♯ G♯

\*Chords implied by bass (next 18 bars).

F#m B C (8va)

PM. .... PM.

(8va) (8va) (8va) (8va)

A.H. A.H. A.H. 1/2

A.H. pitch: B♯ C♯ B♯

E♯ F♯ E♯ G

**A.H. pitch: A**

A.H. pitch: B♯

Fm

**Gtr. 4** **Gtr. 5** **B** **B♯** **Gtr. 4 out** **Gtr. 5 out**

*divisi* .....  $\frac{1}{2}$   $\frac{1}{2}$

**TAB** 9 9 8 8 8 6 7 6 4 6 5 (5) 7

**\*Gtr. 6** **8va** ..... 1 14 (14) 12

\*w/Doubling effect.

C#m

Gtr. 6

14 16 14 12 16 14 12 16 14 12 16 14 12 16 14 12

Gr. 6 F#m

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1 1

TAB

Gr. 3

9 7

TAB



B

A

B

B†

8va-----

D.S. al Coda

Gtr. 6 out

8va-----

\*Raise pitch w/Digitech whammy pedal (one octave); harmonizer effect also used to generate pitch one octave higher.

\*Slowly depress bar while vibratoing.

Play 8 times

Gtrs. 3 & 4 E5 F#5 G5 E5 F#5 G5 F#5 \*fdbk. (8va)

P.M.-----4 P.M.-----4

T  
A  
B

2 4 5 5 2 4 5 4 (4)  
0 2 3 3 0 2 3 2

\*Gtr. 4 sustained across next bar.

Slowly ♩ = 44  
Outro:  
C#5(9) A5(9) E(9) B5(9) C#m(9) A(9)

†Gtr. 2  
mp  
w/delay  
hold throughout

T  
A  
B

4 6 8 8 6 5 7 7 9 7 0 2 4 2 4 6 2 4 4 6 4 4 6 8 8 9 5 7 8 7 8 11

tw/tone knob rolled back.

E(9) F#m(9) C#5(9) A5(9) E(9) B(9)

T  
A  
B

7 9 9 11 11 13 13 10 14 16 18 18 18 14 16 14 7 9 9 11 9 16 18 18 18 14

C#5(9) A5(9) E(9) B5(9) G#11/B#

T  
A  
B

16 18 20 18 20 18 12 14 16 14 16 14 7 9 11 9 11 9 14 16 18 18 15 16 18 18

C#5(9) A5(9) E5(9) B5(9)

T  
A  
B

16 18 20 18 18 12 14 16 14 16 14 7 9 11 9 9 11 9 14 16 18 18 16 18 18

C#5 A5 E5 B5 G#11/B#

T  
A  
B

*Begin fade*  
C#m A E B5

T  
A  
B

C#5 A E F#5 *Fade*

T  
A  
B

*Verse 2:*  
Your language unheard of,  
The vast sound of tuning out.  
The rash of negativity is seen one sidedly,  
Burn away the day.  
The nervous, the drifting, the heaving.  
Wash away us all.  
Take us with the floods.

*Bridge 2:*  
Then throughout the day,  
Mankind play with grenades.  
Cold hearted world.  
And at night they might bait the pentagram.

# THE UNDERGROUND IN AMERICA

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1 whole step:

\* ⑥=G ③=F

⑤=G ②=A

④=C ①=D

\*Tune ⑥ one octave lower than ⑤.

Moderate rock ♩ = 90

Intro:

N.C.(A5)

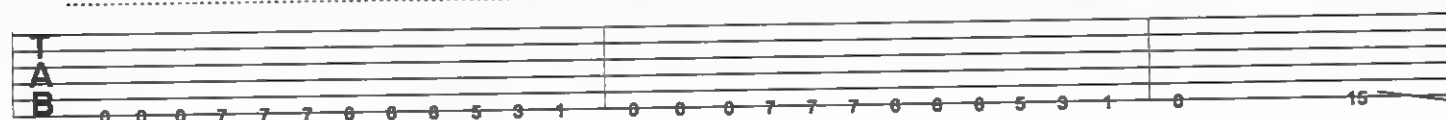
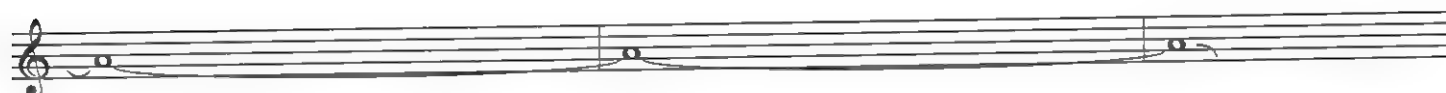
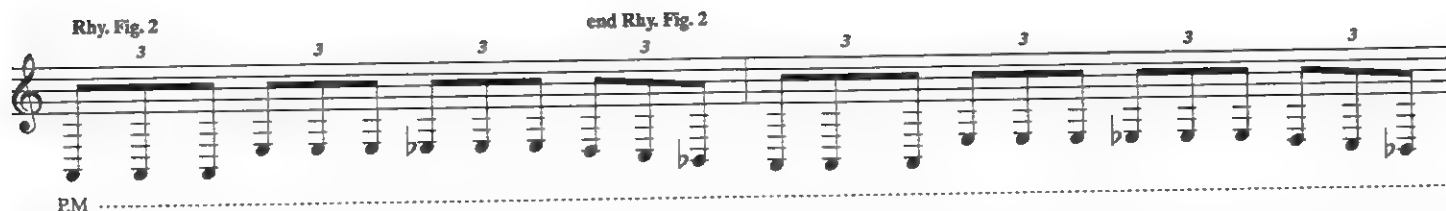
Gtrs. 1 & 2

\*Studio fade in.

Rhy. Fig. 1

end Rhy. Fig. 1

The Underground in America - 11 - 1  
PG9652



### Chorus:



Put in po - si - tion to wage teen - age may - hem, - a com - mon af - fair for the ones who are juiced.

### Rhy. Fig. 3



w/Rhy. Fig. 3 (Gtr. 1)



If it is weak - ness that grants us the pow - er, we thrive on what's strong - er than most of the world.

Verses 1 & 2:  
Bbm

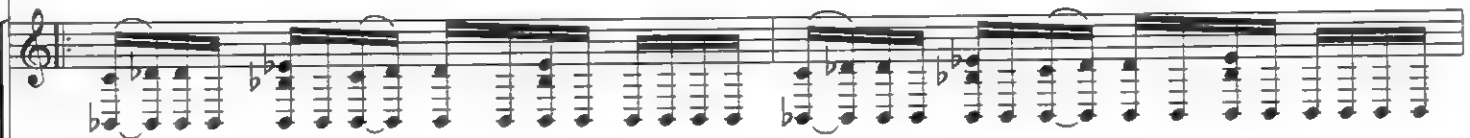


1. Glass breaks — the dim - ming lights. — Sweat, heat and pro - fane de - bate. The  
2. See additional lyrics

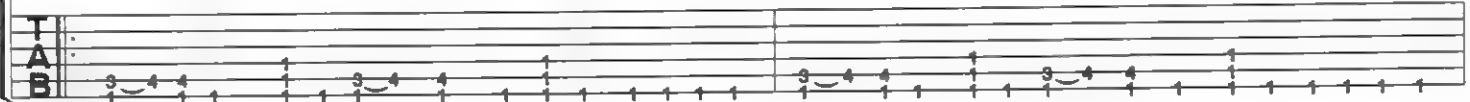
Gtrs.  
1 & 2

Rhy. Fig. 4

end Rhy. Fig. 4



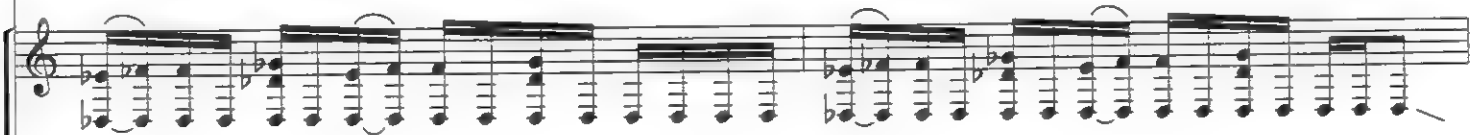
P.M. P.M. P.M. P.M. .... P.M. P.M. P.M. P.M. ....



Dbm



smart ones stay on the out - side. (While drunk - en heads and arms e - rupt.)



P.M. P.M. P.M. P.M. .... P.M. P.M. P.M. P.M. ....



w/Rhy. Fig. 4 (Gtr. 1)

Bbm



Cen - tered man — swings a punch, — spits a tooth, — pos - tures odd. — A

D $\flat$ m Em Gm

punk rock es - ca - pa de. — Five bucks a head — to be king dick in the crowd. —

Gtrs. 1 & 2 Rhy. Fig. 5 end Rhy. Fig. 5

P.M. P.M. P.M. P.M. P.M.

w/Rhy. Fig. 2 (Gtr. 1) w/Rhy. Fig. 4 (Gtr. 1)

N.C. B $\flat$ m

We are the ones who must sport the po - si - tion. Cheap beer, trend - y dicks, les - bi - an love is ac - cept - ed and right.

w/Rhy. Fig. 5 (Gtr. 1)

D $\flat$ m Em Gm

Shaved heads meet hair in the mix, blend - ing the eight - ies and nine - ties with hate.

Chorus:  
w/Rhy. Fig. 3 (Gtr. 1) 2 times

N.C.

Put in po - si - tion to wage teen - age may - hem, — a com - mon af - fair for the ones that are juiced.

If it is weak - ness that grants us the pow - er, we thrive on what's strong - er than most of the world.

1.

Of the world.

Gtrs. 1 & 2

P.M.

2.  
Slower ♩ = 80

Faster ♩ = 136

Interlude:  
N.C.(A5)

Ah.....

Gtr. 1

pick sl.

Gtr. 2

pick sl.

Riff A

P.M. .... 4 P.M. .... 4 P.M. ....

TAB

w/Riff A (Gtr. 2)

Gtr. 1

pick sl.  
steady gliss..... 4

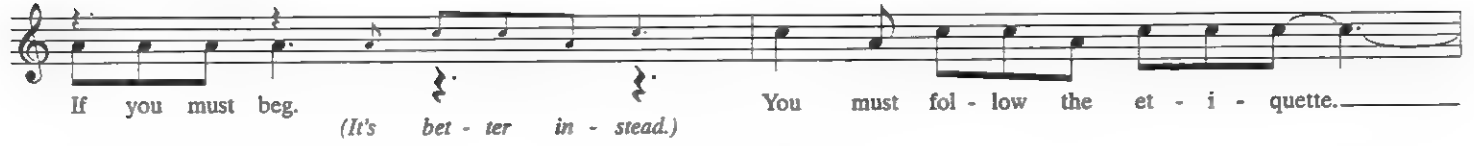
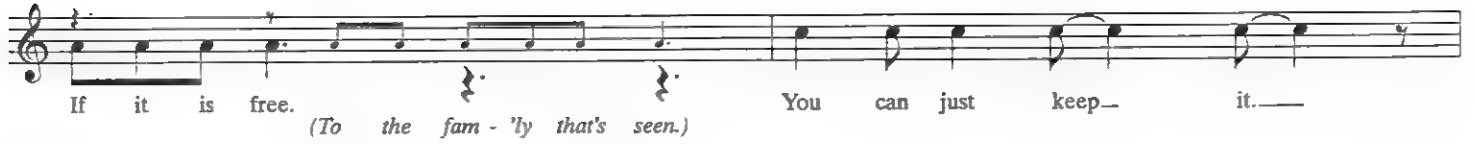
end Riff A

P.M. P.M. P.M.

TAB



w/Riff A (Gtrs. 1 & 2) 2 times



(C5)



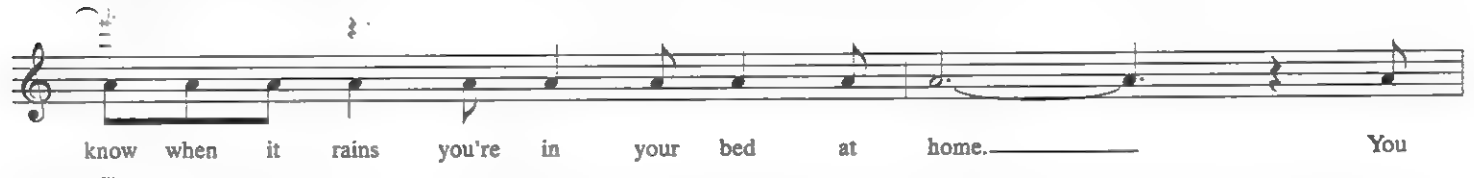
Gtrs.  
1 & 2

Riff B



w/Riff A (Gtrs. 1 & 2) 2 times

(A5)



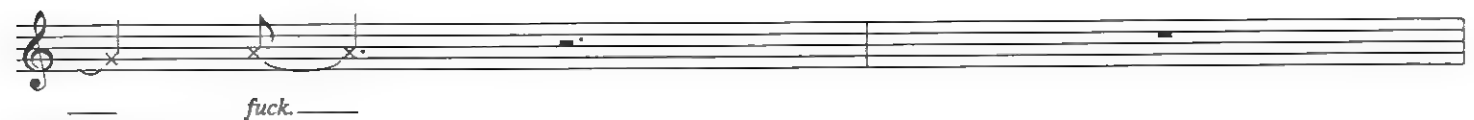
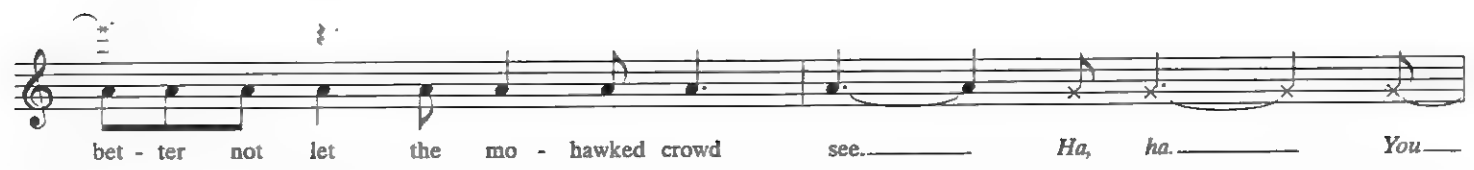
w/Riff B (Gtrs. 1 & 2)

(C5)



w/Riff A (Gtrs. 1 & 2) 2 times

(A5)



*a tempo*  
B♭5

Give it five years, you'll re - tire your pierc - ings.

Gtrs. 1 & 2

*rit.*  
P.M.

T  
A  
B

0 0 0 3 3 3 7 8 7 12 15 13

\*Gtr. 3 (Dist.)

(8va)

*f*

T  
A  
B

15 1 (15)

\*w/tremolo effect.

T  
A  
B

T  
A  
B

(8va)

*grad. release*

T  
A  
B

16 (16) 15 16 13 15 15 13 15 15 13 16 13 12



pick sl.

Gtr. 3 out

(8va)

grad. bend

1

16 16 16 16 15 13 15

Gtr. 4

8va

1/4

18 18 18

1/2

18

TAB

## Guitar Solo:

N.C.

(8va)

Gtr. 4

1

18 18 (18) 16 18 18 16 (16) (16) (16) 8 14 12

1 1/2

5 5

\*trem. bar

1 1/2

12 15 12 15 12 15 12 12 17 (17)

8va

1

20 21 (21) (20) 15 (15)

\*\*

1/2

TAB

\*Depress bar then gradually raise while hammering on/pulling off.

\*\*Fret w/pinky while holding previous bend, then pull off.

The musical notation for the guitar solo is presented in two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The solo begins with a melodic line in the treble clef, featuring eighth and quarter notes with slurs. The bass clef staff provides a harmonic accompaniment using a combination of natural harmonics (indicated by 'T' and 'A' above the staff) and fretted notes (indicated by numbers 5, 7, and 8). The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'w/Fill 1 (Gtr. 3)' and 'Gtr. 4 out'.

**Slower ♩ = 90**

*Outro:*

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

N.C.(A5)

Two musical staves in 4/4 time. The first staff, labeled 'Ooh.', contains a half note G4 followed by a half rest. The second staff, labeled 'Yeah.', contains a half note G4 followed by a half rest.

Ha. Huh. Gtr. 5 out

Gtr. 5 (8va) (Dist.)

*mf* A.H.

TAB

7 9 5 (5) 7 5 7 6 5 (5) 7

\*Gtr. 6 (Dist.)

pick sl.  
steady gliss. ....

\*Two gtrs. arr. for one.

Fill 1  
Gtr. 3  
(8va)

Gtr. 3 out

1 17 20 1 17 20 1 17 20 1 17 20

TAB

w/Rhy. Fig. 2 (Gtrs. 1 &amp; 2) 4 times

Wah. (Wah.)

pick sl.  
steady gliss.

T  
A  
B

Gtr. 6 out

T  
A  
B

\*Freely

†Play 7 times

The trend is dead.

Gtrs. 1 & 2

T  
A  
B

\*w/ad lib. sound effects.

\*\*Strike chord 1st time only.

†Play repeats simile; segue into "Reprise Sandblasted Skin."

## Verse 2:

Show's on, dates cancelled,  
 Kicked out for reasons that seem so unfair.  
 Skin crusts against the cops.  
 A foregone conclusion that's tired and beat.  
 Ring worm, crabs and lice,  
 V.D., ecstasy, speed and horse.  
 A heaven of unmatched importance,  
 An honor of sex to be stuck by the punk.  
 We are the ones who must sport the position.  
 Rich homes, money and food,  
 Abandoned for the bums on the street.  
 A lifestyle that's unexplainable.  
 Don't try and save what is all meant to be.  
 (To Chorus:)

# (REPRISE) SANDBLASTED SKIN

Words and Music by  
VINCENT ABBOTT, DARRELL ABBOTT,  
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1 whole step:

\* ⑥=G ③=F

⑤=G ②=A

④=C ①=D

\*Tune ⑥ one octave lower than ⑤.

**Freely**

*Intro:*

**Fast rock** ♩ = 180  
**Double-time feel**  
N.C.(A5)

\*Dead.

Gtr. 1 (Dist.)

\*\*Gtrs. 1 & 2 **Riff A**

*f*

1/2 1/2 1/2 1/2

15 5 (5) 5 (5) 5 (5) 5 (5) 5 (5) 5 0

\*Vocal first time only. \*\*Gtr. 2 tacet 1st time.

end double-time feel  
Play 4 times

1 1 1 1 1 1

5 (5) 5 (5) 5 (5) 5 (5) 5 (5) 5 0

**Verse 1:**  
Half-time feel

E♭5 C5 E♭5 C5 E♭5 C5 E♭5 C5

end half-time feel

1. Scrape it, grind it, peel it, hide it.

Rhy. Fig. 1

end Rhy. Fig. 1

TAB

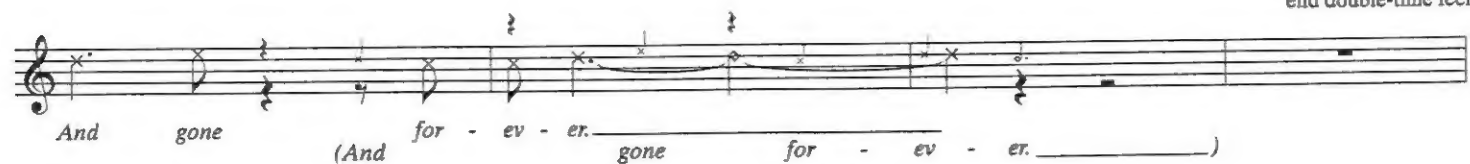
(Reprise) Sandblasted Skin - 5 - 1  
PG9652

Double-time feel  
w/Riff A (Gtrs. 1 & 2) 2 times

N.C.(A5)



end double-time feel



Half-time feel  
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

end half-time feel



Double-time feel  
w/Riff A (Gtrs. 1 & 2) 2 times

N.C.(A5)



end double-time feel



Gtrs. 1 & 2

(15ma)

harm. v.

(15ma)

harm. v.

TAB

2-125 2-125 2-125 2-125 0

2-125 2-125 2-125 2-125 0



Half-time feel  
**Riff B**

**end Riff B**

**Riff B**

0 0 0 5 3 0 0 0 5 3 0 0 0 5 3

1 1/2 1 1/2 1 1/2 1 1/2

w/Riff B (Gtrs. 1 & 2) 4 times

Waste of time. (Waste of time.) Pan - to - mime.

(Pan - to - mime.)      Cir - cus    doll      (Cir - cus    doll)      at    the

lo - cal mall. (at the lo - cal mall.) Ex - ter - mi - nate. —

It's all fake. Ex -

end half-time fee

ter - mi - nate. \_\_\_\_\_ It's all fake.

*Chorus:*  
N.C.(A5)

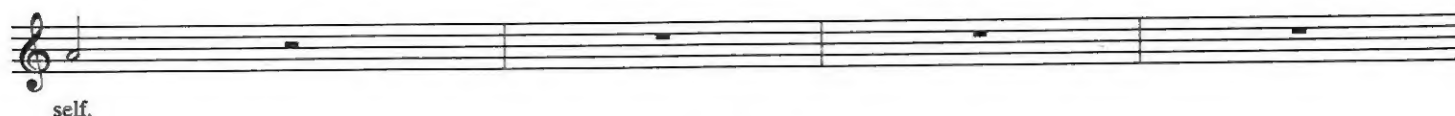
Sand - blast your

Gtr. 1  
Riff C

end Rift C

Half-time feel  
w/Riff B (Gtrs. 1 & 2)

end half-time feel



self.

w/Riff C (Gtrs. 1 & 2)

Half-time feel  
w/Riff B (Gtrs. 1 & 2)

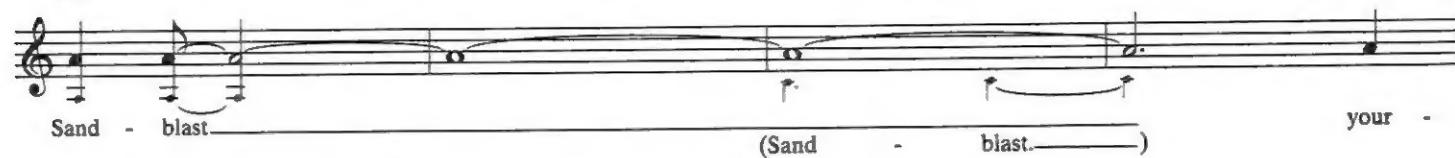
end half-time feel



Sand - blast your - self.

w/Riff C (Gtrs. 1 & 2) 2 times  
N.C.

Gtr. 2 out

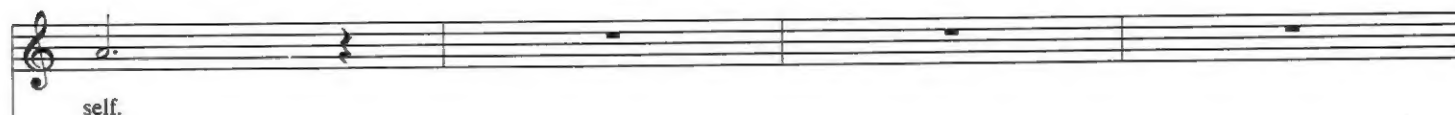


Sand - blast (Sand - blast.) your -

Outro:

Half-time feel

A5 C5 A5 C5 A5 C5 Eb5 D5



self.

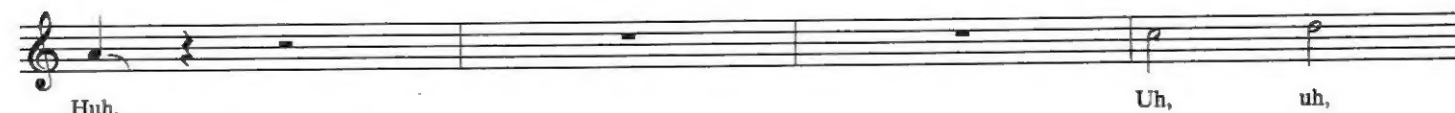
Gtr. 1 Rhy. Fig. 2

end Rhy. Fig. 2



w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

A5 C5 A5 C5 A5 C5 Eb5 D5



Huh.

Uh, uh,

A5 C5 A5 C5 A5 C5 Eb5 D5

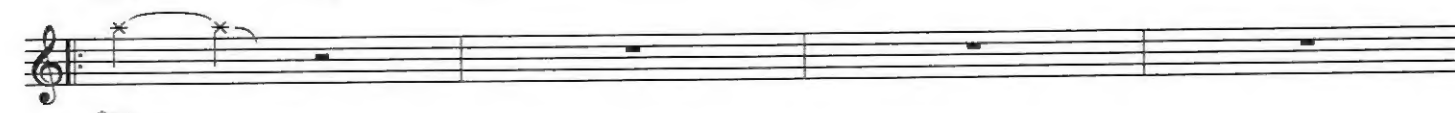


ah.

w/Rhy. Fig. 2 (Gtrs. 1 & 2)

(A5) (C5) (A5) (C5) (A5) (C5) (Eb5) (D5)

Play 3 times



\* Yeow.

\*Screamed 2nd time only.

A5 C5 B5 A5 C5 B5 A5

C5 B5 A5 Eb5 D5

\*end half-time feel

\*2nd time.

\*w/Riff A (Gtrs. 1 & 2) 2 times  
N.C.(A5)

\*Gtr. 2 tacet 1st two bars.

Ah.

(Keep your fuck - ing con -

†Begin fade  
w/Riff A (Gtrs. 1 & 2)  
N.C.

Play 8 times

\*trol.)  
\*Vocal First time only.  
†Begin fade at 3rd repetition.

Fade in  
w/Riff A (Gtrs. 1 & 2)  
N.C.(A5)

3:25 - 4:58

\*Fade out for approx. 93 seconds.

Play 7 times

Gtrs. 1 & 2